

It was a captive songbird we found in the pink-and-white case of a dressing-room.

Held hand and foot was FRITZI.

Tamed and quiet was Schem.

There on a sofa, strangely prim and patient, she perched,—with a maid on either hand and another—like most of us—at her feet.

She was like an obedient child, holding its buoyant spirits in check while undergoing the tiresome ordeal of being dressed.

But presently nails were polished, arms and hands powdered, and a maid flicked first from one hand, then from the other.

Next the feet, with a little kick, were free, and with a dab at her plumage and a relieved little flutter the songbird was using her wings once more.

For those hands of Mme. Scheff, aiding her as

Bouncing, buoyant Alice Fischer will be the main question in "What's the Matter with Susan?" at the Bijou on Tuesday night. Leo Dietrichstein is the author of the comedy. The role played by Miss Fischer is that of Susan, who has suffered a disappointment in love. The distress of her sister brings her to a little town called "The Dunes." There she meets her husband, a good-natured, well-meaning, on the verge of ruin, Susan, rescuing her hopes of a return to the city. The story, however, takes matters in hand and by hard work and careful management, not only averts disaster, but brings prosperity to the home.

In Miss Fischer's support are William and Alice May, who play the roles of Susan's sister and her fiancee, Edith Barker, Isabel Garwood and Master Harry Wright.

"What's the Matter with Susan?" is a play by Edgar and Branger's production of the

**M**ME. SCHEFF talks much more fluently with her hands free.

The talk was of the opera—not of "Ballette" at the Broadway, but of the "grand" opera at the brewery-like building in the next block.

Did the opening of the season bring a yearning in the breast of madame to be back in the blaze of the horseshoe, the glare of "Vogner" and the "Bravos" of Italian barbers.

"No!" tossing her head and pointing her saucy nose at the ceiling.

**D**ELIGHTFULLY democratic is Herr Dillingham's star.

"I would just as soon sing to a woman in a rainy-day skirt as I would to a lady in laces and jewels," she declared. "Oh, yes, that is true," opening her eyes in wide earnestness.

"I don't care for style and show," she went on. "When I was at the opera-house I never noticed how the audience was dressed. I didn't care. Is it appreciative?—that was all I ever asked.

"The Americans they have a good taste for music," she remarked. "And they help a singer very much, they are so kind and enthusiastic. In Germany it is different. The people are more quiet. That is why I like America. It is like me. It is—what you say—spontaneous; if it is in me it must come out. And the Americans, they help me bring it out. I think I stay here always if I don't get obnoxious. When I am here I feel alive awake. When I go back to Germany I get sleepy."

THIS naive confession naturally brought the penalty of a guarded reference to that charming impulse of the effervescent prima donna when, on the opening night of "Babetta," Victor Herbert was suddenly made blissfully conscious of two plump arms about his neck and a warm, affectionate kiss on his cheek.

"Oh," exclaimed Mme. Scheff, with a comic gesture of despair, "I am dead of that kiss. So much

"No," answered the pert and piquant one, with an emphatic shake of the head, which set her quaint lace cap dancing. "Grand opera doesn't suit me. I am not grand. I am not sad. I am glad, always glad. Yes, that is so. When I am sad I am yet funny, and the public it smiles. Then, at the opera-house, there are many stars. There I was just—what you say?—among those present. Here I am THE. And it is nice to be THE—yes?"

CHARLES DARWIN.

After an absence of several years Robert Mantell will return on Monday night and appear at the Fourteenth Street Theatre. "The Knight of Other Days" a romantic play of the days of the French Revolution and the Napoleonic wars. It was at the Fourteenth Street Theatre that Mr. Mantell won his first notable success as leading man in the play "The Two Orphans." Booth Tarruell will be principal member of Mr. Mantell's support.

"Our New Minister," a play of New England life, by Denham Thompson and George W. Ryer, authors of "The Old Homestead," will be seen here for the first time at the American Theatre on

will play her final New York engagement in "Pretty Peggy" at the Harlem Opera-House.

William Collier, in "A Fool and His Money," will be at the West End Theatre.

Manager Henry V. Donnelly will inaugurate the new policy of the Murray Hill Theatre as a combination house of "drama and comedy." There will be a weekly change of bill.

"The Heart of Maryland" will be the attraction at the Metropolitan.

"The Sign of the Cross," which ran for 102 nights at the Academy of Music, will be seen at the Metropolitan.

"The Sign of the Cross," "Masquerade" will descend on the Third Avenue Theatre.


Frederick's New Majestics will loom up at the New Edwards.

"The Funny Mr. Dooley," a new musical comedy, will be at the New Edwards.

Vienna: the reappearance of Pol Plancon, the popular basso, and the assumption by Mr. Caruso of two parts in which it is said he has no rival. The Monday evening "Aida" will be presented with new scenery, costumes and a cast including Mme. Gaski, Signa Aida, Miss Edyth Walker as Amneris, Mr. Caruso as Radames, Scotti as Amonasso, and Pol Plancon as Ramfis. The conductor will be Arturo Vigna.

Puccini's favorite opera "Tosca" is the work in which Mme. Termini will have her greatest opportunity of the evening. The vocal and histrionic excellences of Mme. Termini's Florida calling, Mr. Scotti is probably at his

an opera will predominate at Metropolitan Opera House next season. Among the more noteworthy new ones will be the return, after two years' absence, of Mme. Milka Ternina as the future Kundry of Parsifal; the appearance of the first American operatic boards of Miss Edith Walker, an American artist who made her reputation chiefly in London; the reappearance of Pol Planco as the popular basso, and the association by Mr. Caruso of two parts which he has sung separately since Monday evening "Aida" will be continued, with new scenery, costumes and cast including Mme. Gaski as the title role, Miss Edyth Walker as Amneris, Mrs. Caruso as Radames, Scotti as Ramfis, and Pol Plancon as Ramfis. The conductor will be Arturo Toscanini's favorite opera "Tosca," in which work in which Mme. Ternina will make her appearance on Wednesday night. The vocal soloists are the Italian soprano, Mrs. Teresa Florio, and the tenor, Mr. Scotti, probably at his best.



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**CASINO.** Francis **ERMINIE** To-day.  
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Dec. 1—**Paula Edwardes** in **Winsome Winnie**.

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**THE GIRL FROM KAY'S** SAM BERNARDI  
 and his Grand Staff.

**SAVOY THEATRE.** Broadway & 34th at  
 Evens. 8.10. Mat. To-day 2.15  
**CHARLOTTE WIEBE** AND FRENCH  
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**CRITERION THEATRE.** Broadway & 44th at  
 Evens. 8.18. Mat. To-day 2.15.  
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